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ARTISTS' DIVISION
(GRADE SIX)

CHAPTER XIII

PREPARED BY THE EDITORIAL STAFF OF THE

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XIII

TOCCATA

C MAJOR

ROBERT ALEXANDER SCHUMANN

OPUS 7

The preparation of this TOCCATA for effective performance demands, primarily, clear and rapid tone-thinking. Accurate and expressive fingers reflect accurate and expressive mentality. Digital practice should be preceded by and approached through mental practice in visualizing, hearing and grasping figures, phrases and *periods* in the construction of any piece which the student undertakes to learn. One should acquire and further develop the ability to analyze and hear with the inner ear before attempting to play a composition. Time so spent is time saved in the mechanical mastery of all works.

Broadly speaking, the TOCCATA should be looked upon as an objective study in repeated and elaborated figures in which, besides the musical interpretation, there is great technical display, developed through energetic and controlled rhythms. In this TOCCATA Schumann strikes, in brilliant fashion, the mood and form of a prelude and fantaisie, and it is with this combination in mind, together with the influence of Bach which it displays, that the work should be studied.

There might with advantage be made ten subdivisions of the work, and in the score these are alphabetically lettered. Only after analyzing and absorbing its rhythmic, harmonic and rhetorical construction should slow and thoughtful practice be begun on the piano, each hand separately. Phrases and sections should be worked out with rhythmic and tonal firmness, without the use of the Damper Pedal, and employing less and less arm-weight as the desired *tempo* is attained.

The first two measures are in the spirit of a ceremonial announcement and should be enunciated broadly at a *tempo* slower than that of the opening figure of the Toccata proper. To gain the tonal clarity peculiarly necessary to the first division (A) preliminary or supplementary work on Clementi and Czerny Toccatas is recommended, together with exercises and variants of the figures in the work. Before playing the TOCCATA, the accompanying preparatory exercises also should be practised. Nos. I, II and III, for the right hand only, should be practised *forte* and *legato,* and *piano* and *leggiero.* Nos. IV and V, which contain the ascending Octave skips which close Division A, should be practised *staccato* and in several Keys, with attention focused upon the middle tone. Dynamically considered, this division should not attain great intensity until its four closing measures are reached.

Nos. VI and VII are applicable to Division B, which requires *legato* voice playing, connected Double Thirds, *staccato,* and above all, a feeling for the Schumannesque figure and phrase rhythm, entering so characteristically upon the weaker measure divisions. Bring out the descending single tones in the Bass of the first eight measures, and throughout all the dynamic changes maintain steadiness of *tempo.*

In Exercise Nos. VIII and XII, the Octaves should be practised *staccato* and with various fingerings. Small hands are at a disadvantage in this entire composition, but these Octaves can be more conveniently fingered 1-5 throughout. In Exercises Nos. XIII and XIV, endeavor to bring out firmly the notes given to the fourth finger in the right-hand part.

Approach the close of Division B with a somewhat diminished tone-force, to permit the Tenor melodic opening of Division C to be heard above the moving background. Announce markedly the right hand repetition of this melodic phrase, especially pointing the upper tone of the Octave with color. Note and feel the four accented syncopations in the Bass voice entering in the eighth measure of this division.

Work out the first eight measures of Division D, in the right hand, *molto legato* and *forte,* then *staccato, leggiero* and *piano.* As an exercise play these first eight measures, both hands in octaves, *staccato* and *piano.* Observe the indicated fingering in the twelve measures that follow; connect the two-note Octave figure and achieve a *smorzando* just before the entrance of the Soprano melodic fragment, without alteration of *tempo* or rhythm. Practise continually and with

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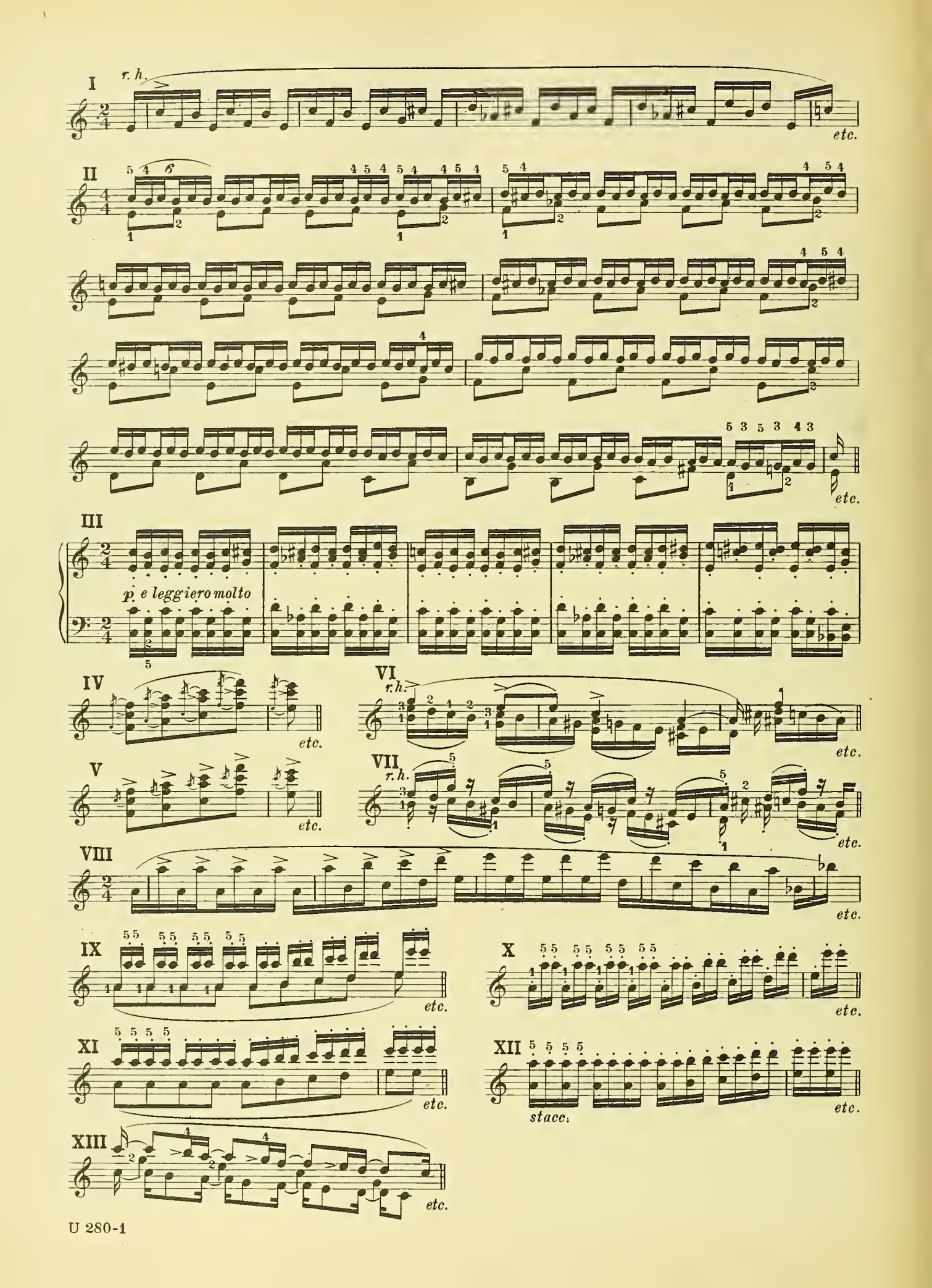
I
r. h.
etc.
II
etc.
III
p. e leggiero molto
IV
etc.
V
etc.
VI
r. h.
etc.
VII
r. h.
etc.
VIII
etc.
IX
etc.
X
etc.
XI
etc.
XII
stacc.
etc.
XIII
etc.

different accents, such passages as that one opening in measure 25. Nothing serves better to equalize fingers and tones than this method.

The repetition which is indicated at the close of this division need not be observed. Its omission has been sanctioned by Clara Schumann.

The two introductory measures of Division E should be played *forte,* and also somewhat broadened, the *piano* and *a tempo* to be resumed quietly but instantly with the entrance of the opening figure, now in *A minor.* Forms of practice for these eleven measures should be the same as those for Division A.

In Division E, observe the dynamic marking (*piano*), which leads to the brilliant and broad introductory *chords* (21) played *fortissimo.* If the hand is lightly pivoted on such finger or fingers as hold the long notes—in this instance the phrased counter-figure consisting of a *quarter* and an *eighth* note—the playing of contrapuntal passages becomes clearer and less fatiguing. The suggestions on Division A apply also to Division G.

Endurance, sureness and clarity can be developed in Division H by practising the figure of four *sixteenth* notes as chord groups, playing them *staccato,* both *forte* and *pianissimo.* In practice vary the placing of the accents in the *broken* Octaves with which this passage closes; listen always for the response of the weak finger.

Practise Division I both *forte* and *piano,* making the second to the sixth *sixteenth* notes inclusive, of each measure, into three-note *chords*—the same in both hands.

Beginning with the last note of measure 16, work out the short phrased figure in *legato* and in light *staccato;* varying the accents to develop control and tone. Convey a swift, strong arm and shoulder impulse into each resisting finger when practising the four measures of chords, *fortissimo,* which lead into the last division.

Work for *legato* effects in Division J and "sing out" the fragment of melody which is in the tenor part. Steadiness, clarity and a certain forthrightness are dominant qualities of this difficult study.

After the desired *tempo* is attained, revert frequently to slow, thoughtful practice of the composition in its entirety as well as in its several parts. A positiveness and brilliancy of expression and enunciation, highly stimulating to player and auditor alike, will adequately reward the effort.

Music is at once the product of feeling and knowledge, for it requires from its disciples, composers, and performers alike, not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection.—*Berlioz.*

MEMORANDA

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Henry P. Eames

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Edited by Ignace J. Paderewski

TOCCATA

ROBERT SCHUMANN
Op. 7

Allegro (♩ = 96)

legato

f

p

mf

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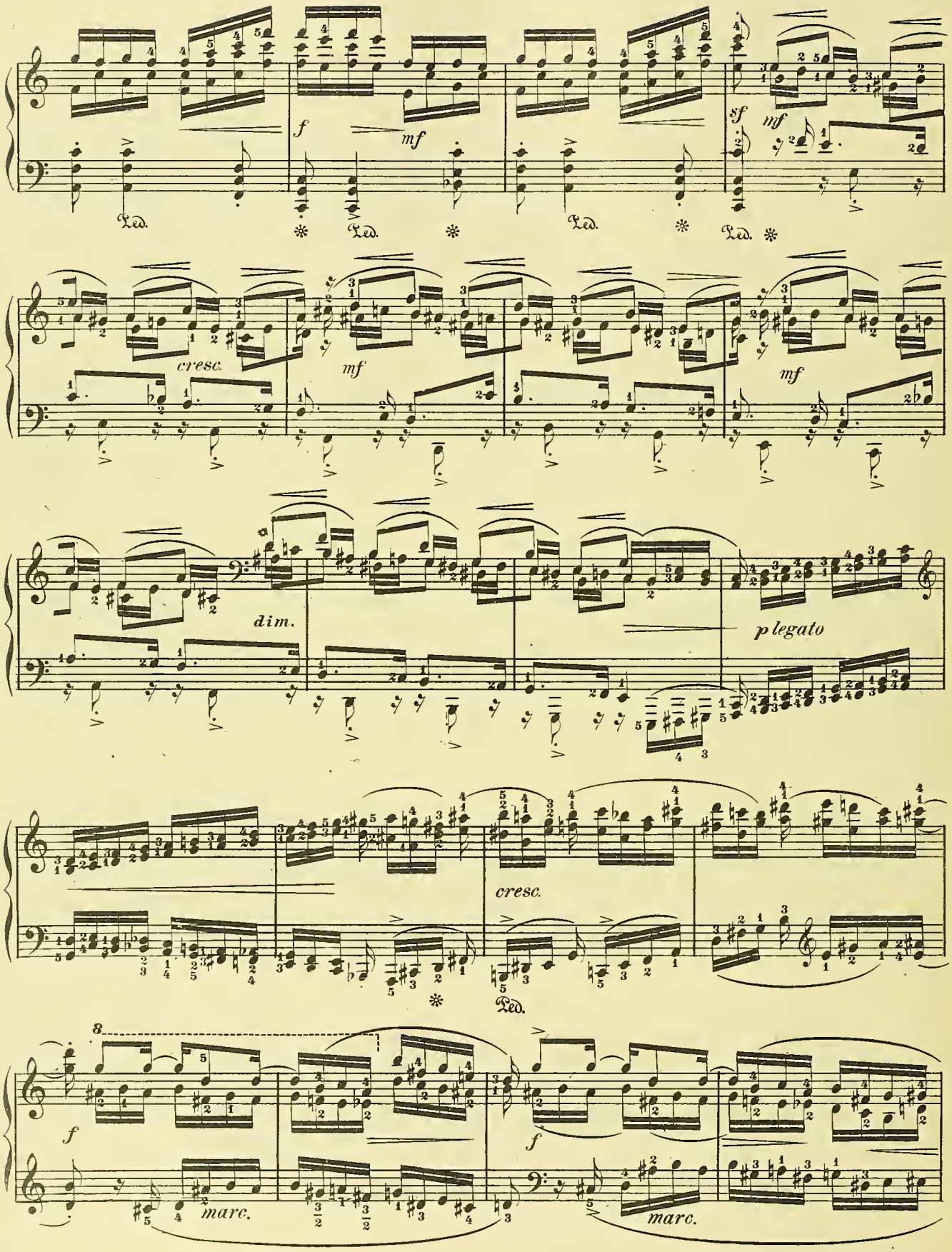
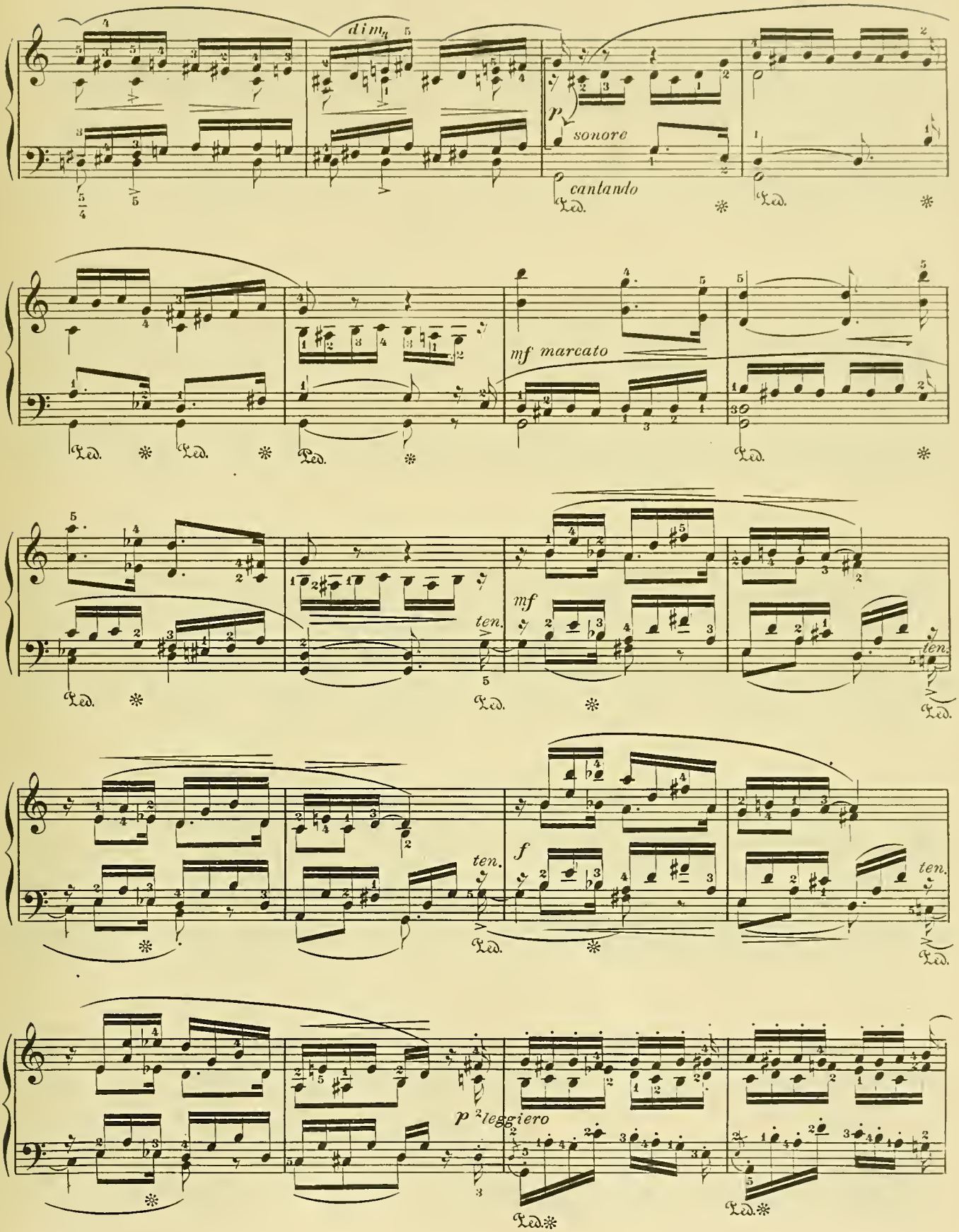
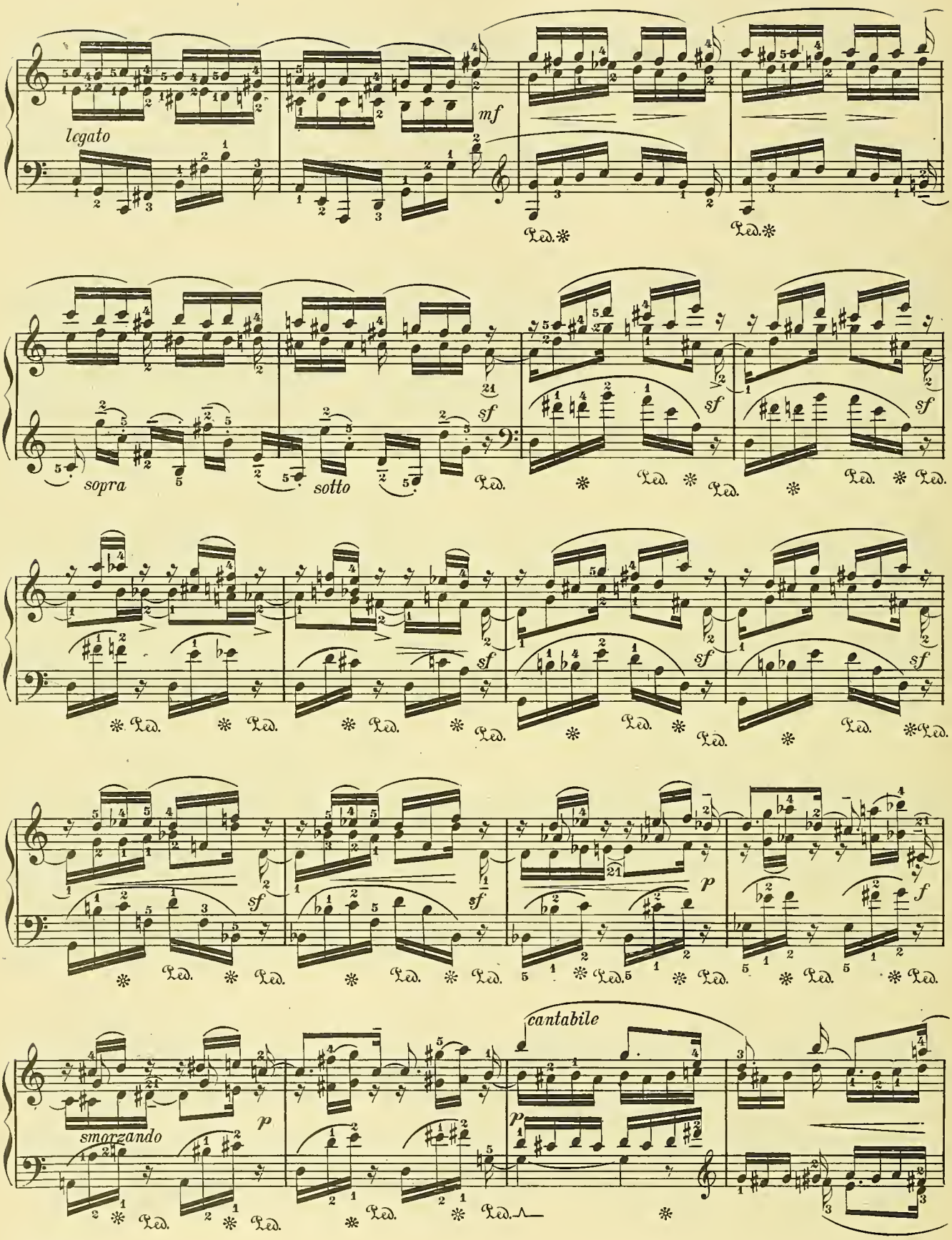
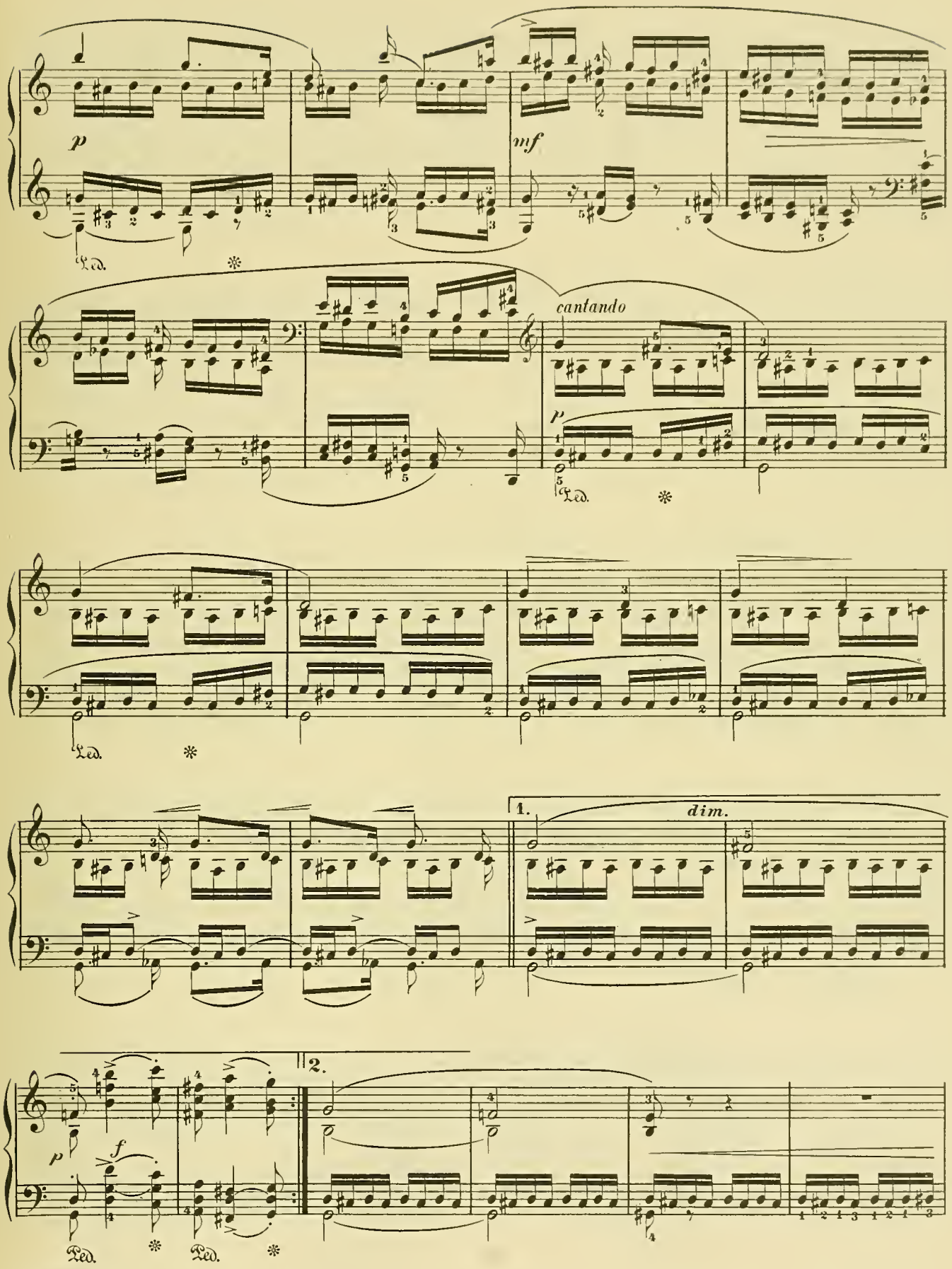
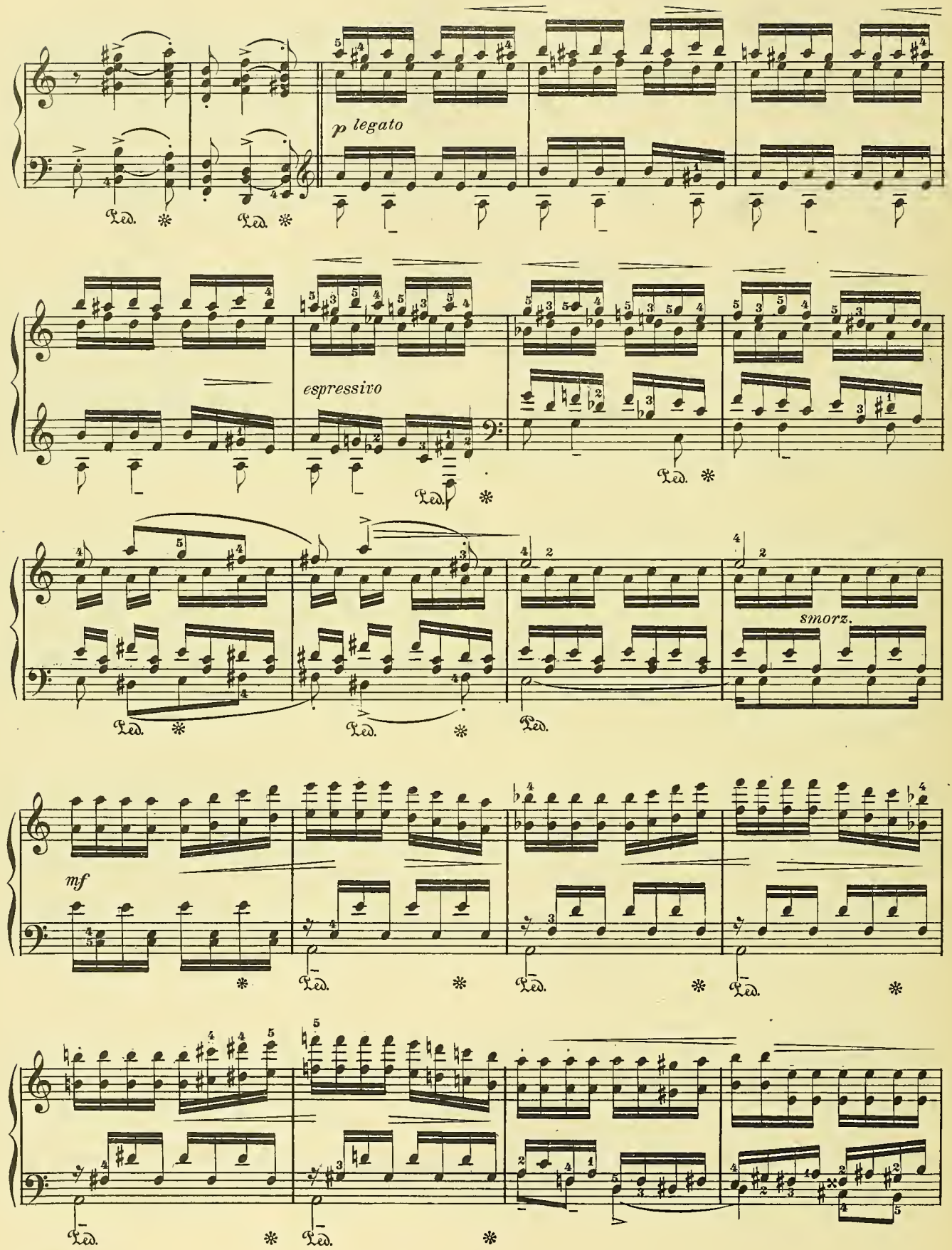
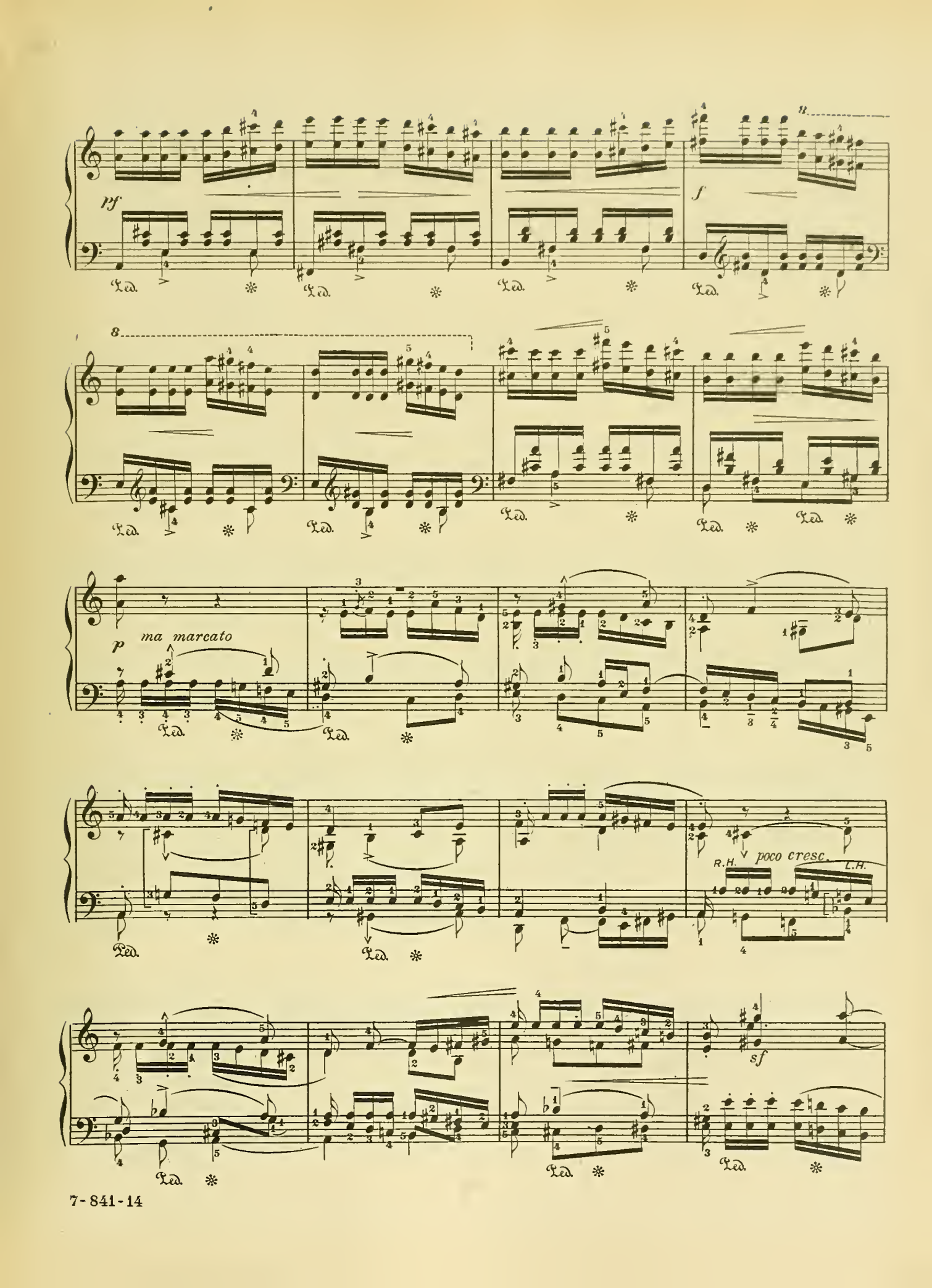

f
mf
sf
mf
Ped.
cresc.
mf
mf
dim.
p legato
cresc.
Ped.
f
f
marc.
marc.

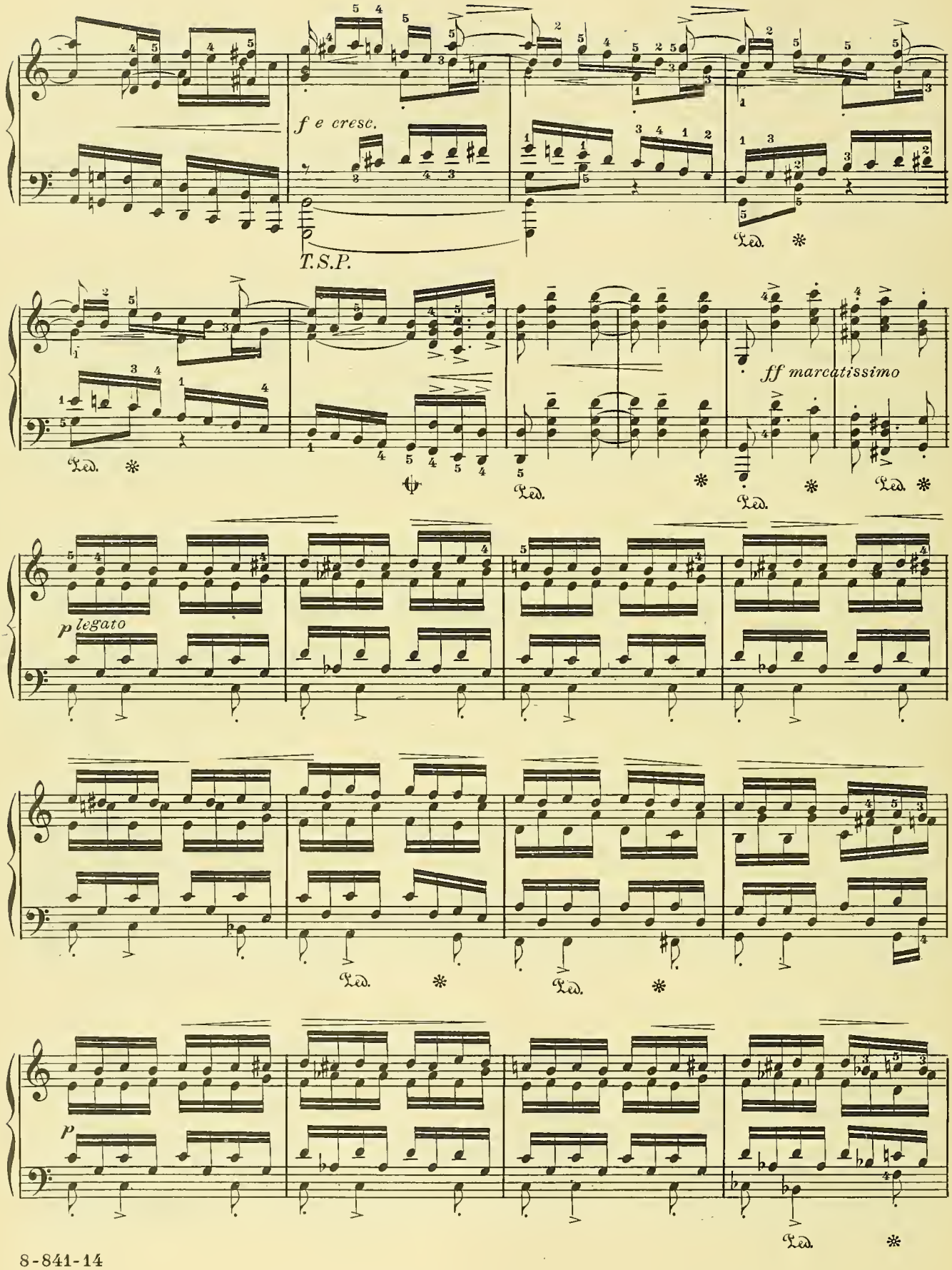

dim
p
sonore
cantando
mf marcato
mf
ten.
f
p leggiero

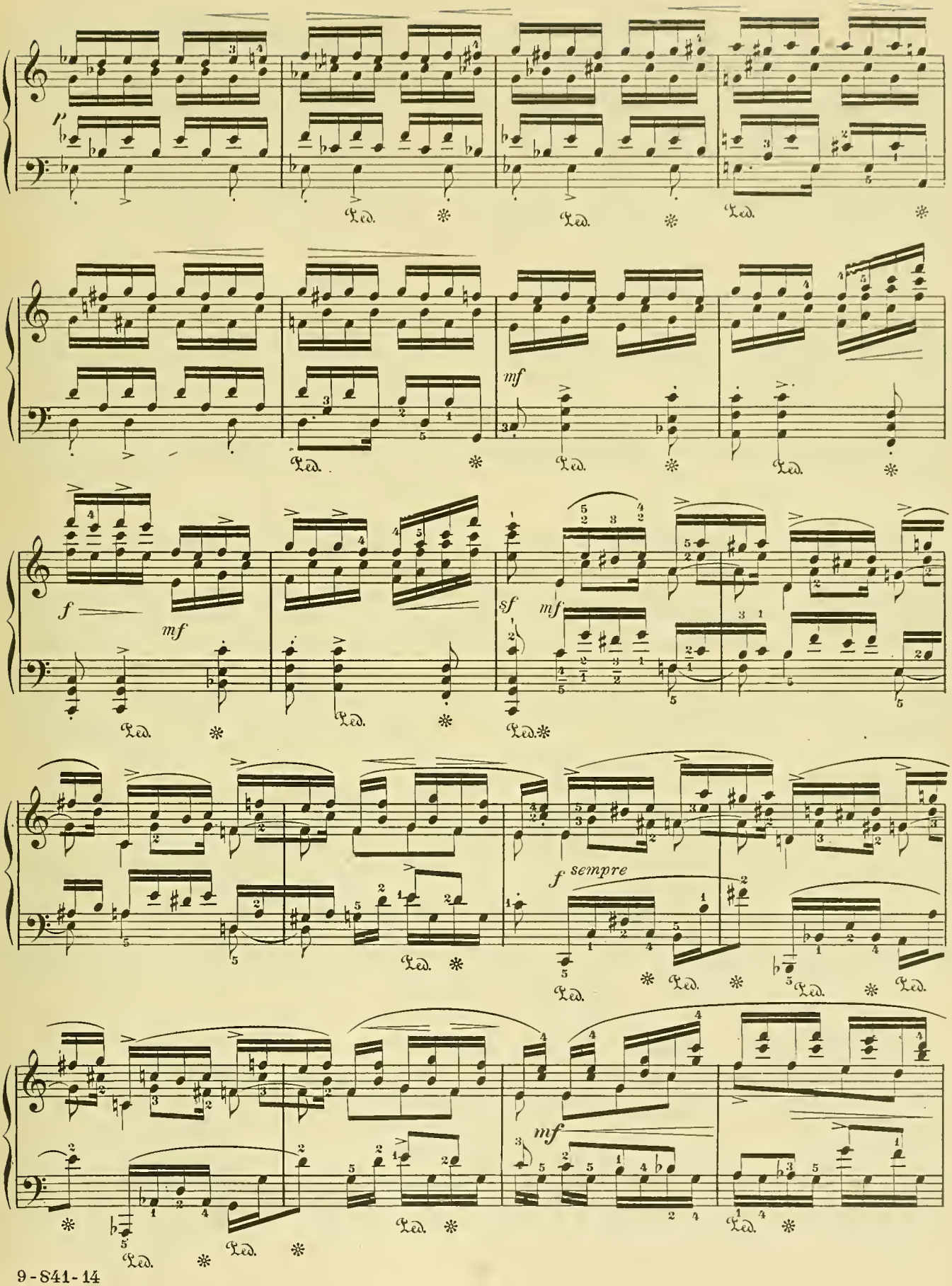

legato
mf
sopra
sotto
sf
p
f
smorzando
cantabile

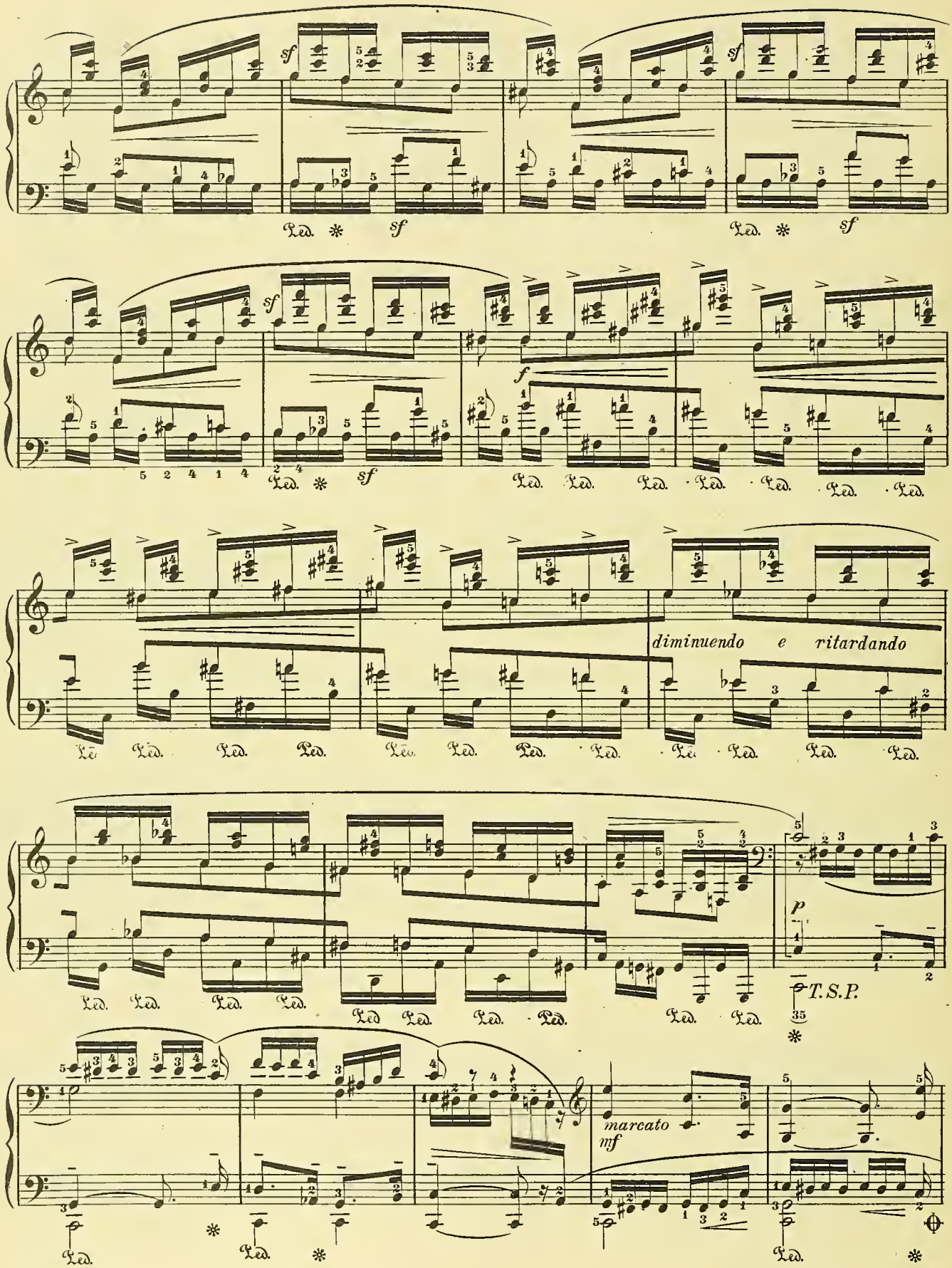

p
mf
cantando
p
1.
dim.
2.
p
f

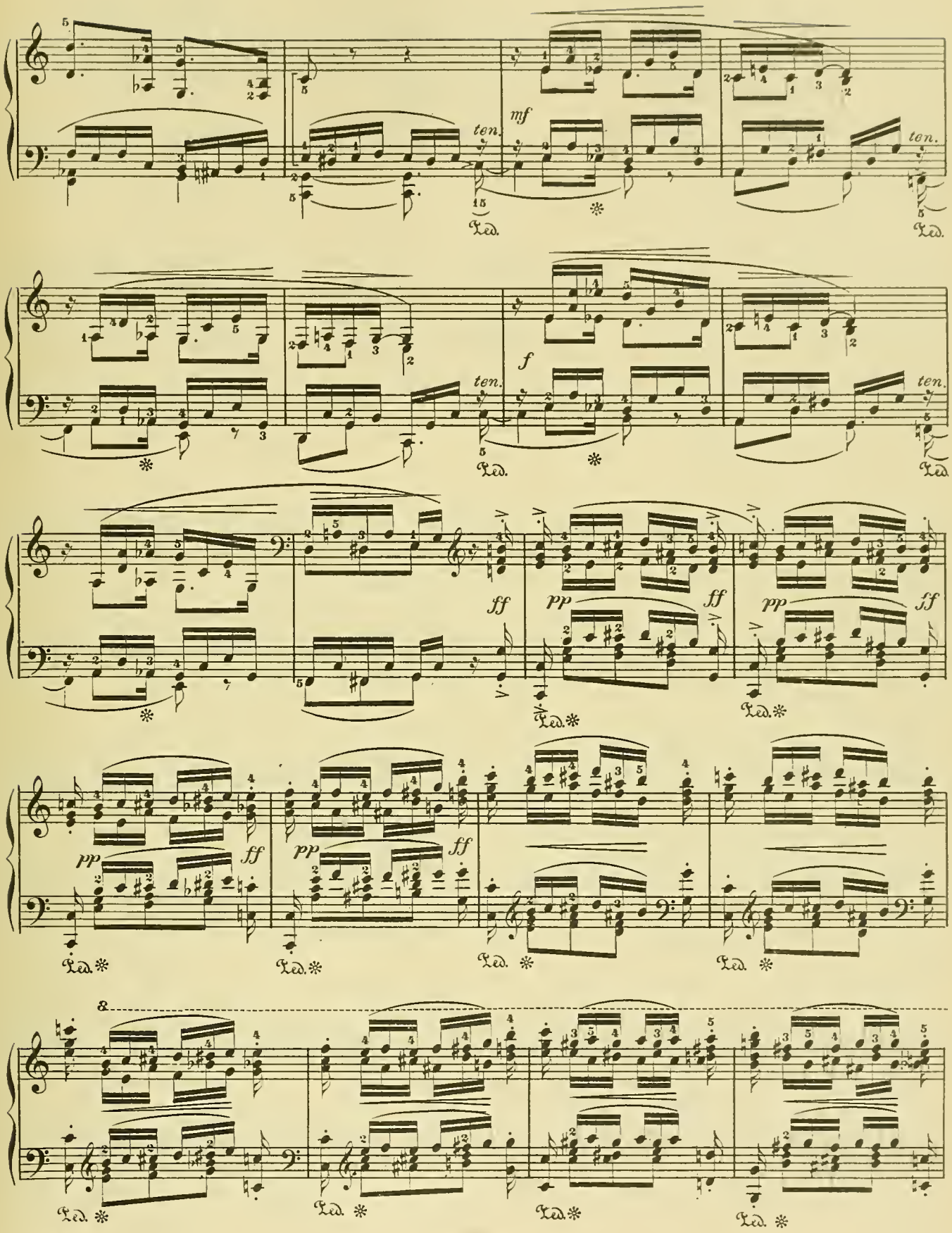

p legato
espressivo
smorz.
mf

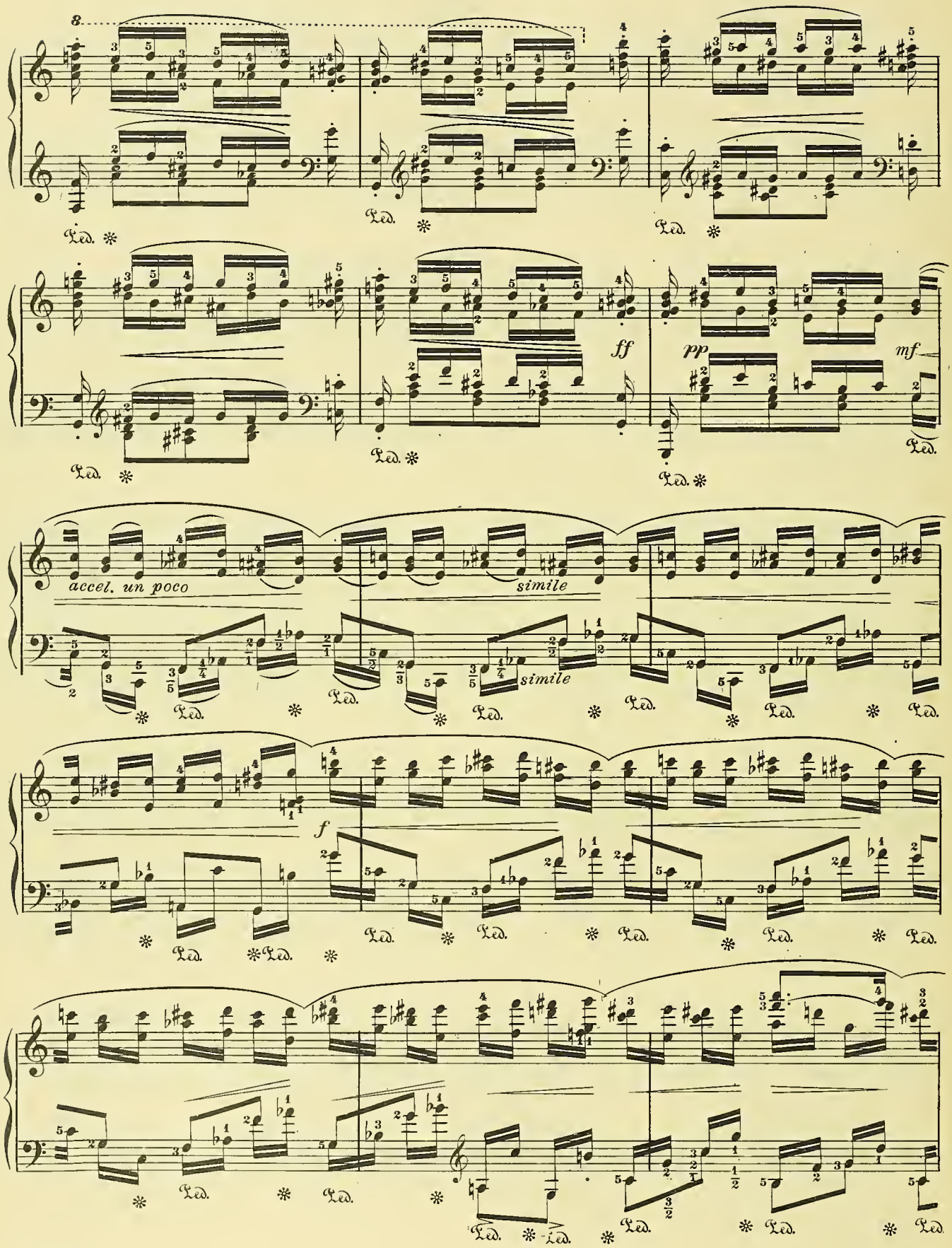

pf
f
p
ma marcato
poco cresc.
R.H.
L.H.
sf
Ped.

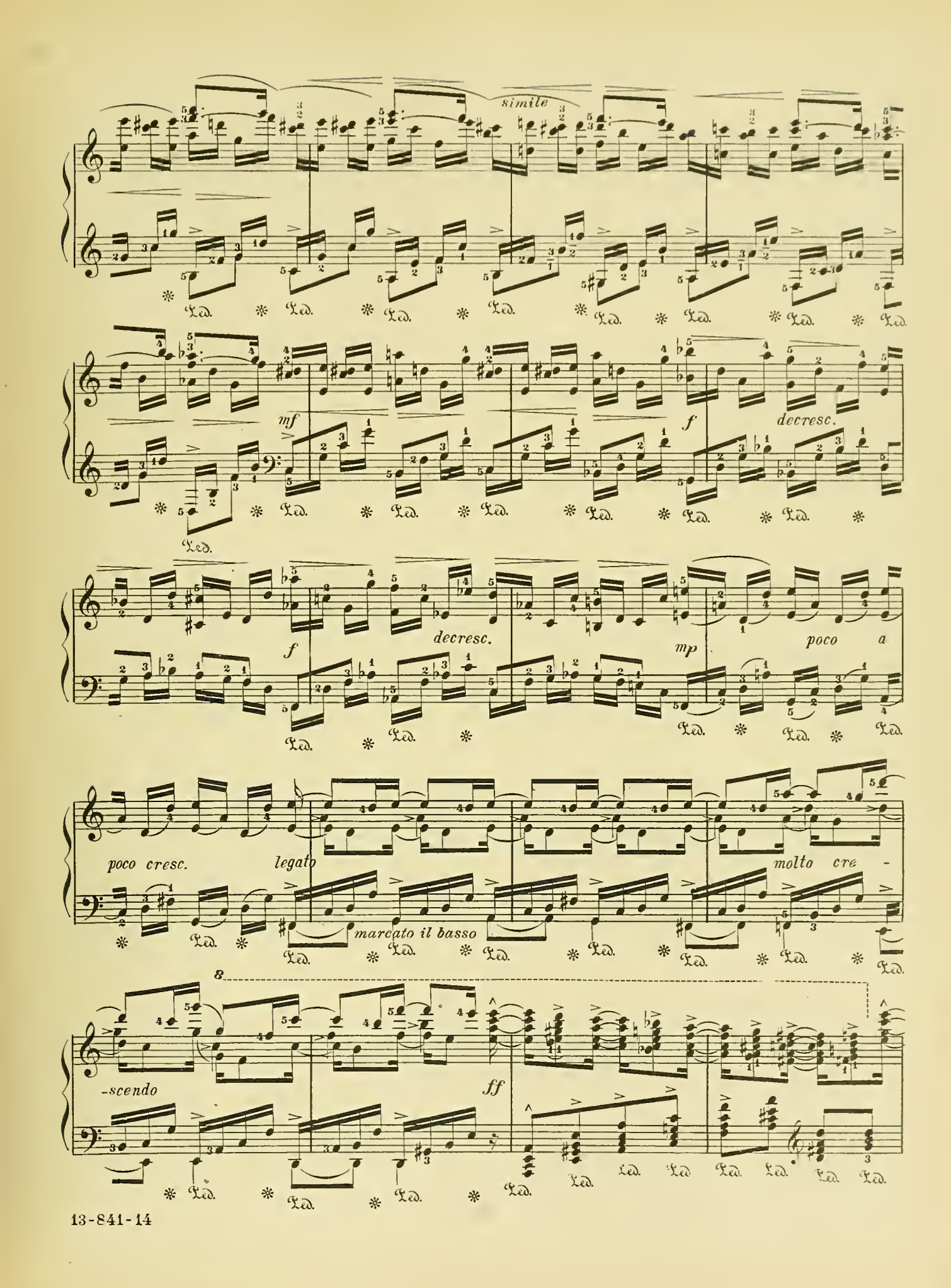

f e cresc.
T.S.P.
Ped.
ff marcatissimo
p legato
p


p
mf
f
mf
sf
mf
f sempre
mf


sf
Ped. * sf
Ped. * sf
f
diminuendo e ritardando
p
T.S.P.
marcato
mf


ten.
mf
ten.
f
ten.
ten.
ff
pp
ff
pp
ff
pp
ff
pp
ff
8


8
ff
pp
mf
accel. un poco
simile
simile
f


simile
mf
f
decresc.
f
decresc.
mp
poco a
poco cresc.
legato
molto cre -
marcato il basso
-scendo
ff

Più mosso

acce- - - - le- - ran- - do- f

legato

p

T.S.P.

decresc.

dolce cantando

simile

p

MEMORANDA

MEMORANDA

CHAPTER EXAMINATION

1. What mood and form does Schumann strike in this TOCCATA?

2. How many subdivisions can be made?

3. What Toccatas should be used as studies preliminary to this one by Schumann?

4. On which part of the measure was Schumann fond of having a rhythm enter?

5. Who sanctioned the omission of the repetition at the close of Division D?

6. What is the value of the slow practice of a composition such as this?

7. What essential characteristics justify the title of Toccata as applied to a musical work?

8. Such a work forms a vehicle for the expression of what interpretative faculties?

9. Write a few of the *motives* which stand out in your memory as most characteristic or persistent.

10. What impressions have you formed of the man Schumann as a result of your acquaintance with him through his works?

Student Percentage

Examined by Date

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